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script from Zend is correct, it would appear that the Georgian alphabet was actually introduced about the time of Farnavazi, since the Zend alphabet passed out of use in Persia after the conquest by Alexander of Macedon, and was succeeded by the Pehlevi script of the Arshakids and Sasanids.

That the Georgians had a script of their own before the alleged introduction of the *khutzuri* by Mesrop in the fifth century is borne out by certain references in the Annals. We read, for instance, that King Miriani in the fourth century, before adopting Christianity, endeavoured to inquire into the worth of the new religion, and with this object read many "old and new books—and also the *Book of Nimvrod*". The Annals state also that St. Nino, the Illuminator of Georgia, before her death, related the events of her life, and the Princess Salome wrote all down. Prince Murvano, a son of King Waraz-Bakur, is also recorded to have learnt reading so quickly that he astonished his elders.[1]

The Armenian script has little resemblance to the Georgian *khutzuri* except in the case of two or three letters, while the *khutzuri* resemble the *mkhedruli* if they are compared on the basis that the essential of the ecclesiastical script is the straight line, while that of the "military" script is "pot-hooks" and "hangers". Khakhanov suggests that the *khutzuri* (Church) script came in after the introduction of Christianity, because it was necessary to wean away the priests and the people from the old pagan script, and also possibly because the straight lines of the *khutzuri* were more suitable for the carving of inscriptions in stone. The impetus to the conversion of Georgia came from Armenia, and if the new script was part of ecclesiastical policy, it is very likely that the assistance of a learned Armenian churchman, such as Mesrop, would have been secured.

The Georgian alphabet is a perfect instrument for rendering the wealth of varied sounds in the language; the letters give each different sound with accuracy and clearness, and no other alphabet, including the Armenian, compares with it in efficiency. It would seem that the alphabet had a long and slow evolution to its present state of perfection, rather than that it was invented whole by a foreigner. Even the powerful cultural instrument of the Greek language has only contributed two letters to the Georgian alphabet ($\omega = o$, and ϕ) and the words for "pen" and "ink" to the vocabulary of writing.

[1] Called Peter the Iberian; was Bishop of Gaza (412–88); his Syriac *Life* is well known to students; the Georgian *Life* was published by Marr in 1896.

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particularly due to Mr. Butlin, with whose help we hope to publish in this journal (possibly in the second number) the Kymographic tracings of Georgian sounds and a full scientific description of them.

Pronunciation of the Georgian Letters

a	is neither short nor long in quantity; in quality it approaches very near to the English a in *artistic*.
b	as in English.
g	is always "hard" as in *get*.
d	as in English.
e	very much like the English mid-front-wide ĕ in *end*, int*e*llect, otherwise represented as in *many*, *any*, fr*ie*nd, f*ea*ther.
v	as in English.
z	is "clearer" than in English, that is, it is fully vocal like the French or Russian z.
ĕ (ey)	is a descending diphthong representing a combination of e and y, and is the equivalent of what in English is commonly called "long a" represented otherwise as in r*ai*n, v*ei*l, ob*ey*.
t'	is very much like the English t as articulated when not preceded by s, e.g. *two*, *too*, etc., having the same medium point position and the same "thick" or "dull" effect (see p. 134).
i	is like the English high-front-wide i as in *ill*, unt*i*l, otherwise represented as in for*ei*gn, misch*ie*f, br*ee*ches.
k	has a sound purer than that of English k or "hard" c; in articulating it there is a stronger puff of breath; the breath, however, is not allowed to escape, the voice being sounded simultaneously with the opening of the closure; it is thus free from any breathy effect or breath-glide.
l	differs from the English l in that it has a much "clearer" sound and that in articulating it the tongue is kept quite straight.
m, n	as in English.
y	is a voiced palatal semi-vowel as in *year*, *young*.
o	as the first element o of the diphthongs oy or oi in *boy* or *oil*.
p	is like the French p, as in *Paris* (see p. 134).
ž	is like the English palatal s or z, as in *azure*, *pleasure*.
r	is like the English r before a sounded vowel, as in *red*, *dry*.
s	is the "sharp" s in *snow*, *see*.

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t is like the French t in *toute*, that is, it is, in general, more clearly dental than in English; its sound approaches that of the English t in words like *stick*, *stock*, i.e. when preceded by s (see p. 136).

w is very much like the English voiced semi-vowel w, and, like the latter, may be called "consonant *u*".[1]

u as ou in *group*, *soup*.

p' is a bilabial in articulating which the lips are brought very lightly and much less firmly together than in the case of the Georgian p; it is slightly "duller" than the English p which seems to have a medial sound between the Georgian p' and p, particularly when not preceded by s (see also p. 134).

k' a back linguapalatal, very much like ch in *chemistry*, *Christ*; its articulative position is the same as that of k or rather "hard" *g*; the explosive release of the closure, however, is much weaker than in the case of k or g, due to a feebler impinging of the breath from the tongue upon the palate. It is slightly duller than the English k which seems to have a medial sound between the Georgian *k'* and *k*.

ğ a back linguagutturopalatal; it is an aspirated "hard" g resembling the German central g after back vowels, as in *Tag*, or the modern Greek γ before a, o, u, the Georgian articulation, however, is somewhat more guttural and clearly fricative.

q a back linguaguttural, the articulative position of which lies somewhere between those of *k* and χ ("*ach*-sound"), and is uttered by imparting the k-sound (see k above) into χ. According to the late Professor Marr (op. cit. p. 10), it is nearer to χ with, however, none of its frictional rustling of breath; in articulating it, the breath is suddenly and completely stopped at the moment of its inception. It is just a strong, deep, but short, guttural ejective stop and mute like k.

š as in *ship*.

č as in *church*.

ʒ like German s in *zeit*, or like ts in *tsetse* (fly).

[1] In ancient literary Georgian the symbol w in combination with o represented the sound of u like English ou in *soup*. Later, however, this u (= ow) before a vowel began to be pronounced like w, but the graphic representation of the full pronunciation was retained. In the eighteenth century u pronounced like w began to be distinguished by a circumflex, thus û. In Mod. Geo. this u became, when followed by a vowel, separated from the latter by v. Later still it disappeared altogether. e.g. *T'k'uen* → *t'k'ûen* = *t'k'uen* // *t'k'uven* → *t'k'ven*. [See N. Marr, *A Grammar of the Ancient Literary Georgian Languages*, Leningrad, 1925, pp. 4–7 (in Russian).]

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ʒ a front linguadentipalatal articulated by imparting the **d**-sound into *z*, to do which the **t**-position is assumed and the blade of the tongue is pressed hard against the back of the upper teeth without, however, making the tongue very tense, the resulting explosion is energetic but somewhat dull. This sound is not simply **d** + **z**, as in Italian *mezzo*, or in English *adz*, but an intimate blending of these two consonants, in which one can hear neither element.

ʦ' a front linguadentipalatal akin to the sounds of **ʦ** and **ʒ**, graphically best represented by **tsz** (*t ts z*) the blending of which into a single sound is effected by assuming the **t**-position and exerting a stronger pressure on the back of the upper teeth with the tongue very tense, the resulting explosion being a short, sharp note resembling the sound peculiar to chicks.

ç a front linguapalatal akin to **č**. It is made in the same manner as the preceding **ʦ**, the tongue, however, being placed in the **č**-position; the resulting explosion has the note resembling the chirp of sparrows.

χ a guttural (back) fricative like **ch** in Scotch *loch*, or like the so-called German "*ach*-sound" in *noch, suche*.

χ̣ a linguaguttural articulated in modern Georgian exactly like the preceding **χ**, but in old Georgian literary monuments they are strictly differentiated and never confused. According to the late Professor Marr (op. cit. p. 8) its sound is nearer to that of *k* and is the aspirated **k**, i.e. **kʿ** with the sound of *q̇* (see below) organically blended with it into one sound.

j as in *jam, jar*.

h as in *hill, home*.

(h)ō a diphthong used as an interjection; it is merely a conventional symbol representing a long *ō* or the Greek *ω*.

f a labial fricative like English **f**.

ə a semi-vowel, or rather a sound of an undefined character with a strong guttural articulation like the Turkish **ı** in *kışı*[1] (**ı** without a point), or the Russian "hard" **ы** (**ꙑ**) in comparison with which it is, however, somewhat shorter and weaker. Being of indefinite quality it used to replace both **u** and *e//i*.[2]

[1] See Kipshidze, *A Grammar of the Mingrelian (Iberian) Language*, St. Petersburg, 1914, p. 012 (in Russian).

[2] Marr., op. cit., p. 3.

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ġ represents the half-softened sound of the strong guttural **q**; in its articulation the throat-contraction required for **q** is diminished; it resembles very much the ancient Arabic **'ain.**

Observations

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The student who wishes to master the difficulties of Georgian phonetics should pay particular attention to the five composite affricates, namely, **ʒ'** **q**, **ǯ**, **ç**, and **χ**, and to the weak ejective **q̇**, which have no equivalents in any of the Western European languages. The pronunciation of these sounds, as explained on pp. 131–3, should, therefore, be carefully studied. Of the other affricates, namely, **dz**, **ʒ**, **χ**, **j**, and **č**, any average student will probably be quite familiar with the first three—a kind of approximation to the **dz**-sound being found in the English word *adz*, and **ʒ** and **χ** representing sounds of frequent occurrence in German (Ger. **z**, *zeit*, and **ch**, " *ach*-sound," *noch*) or the latter one in Scotch *loch*. The last two affricates, being exact equivalents of English **j** (*jam*) and **ch** (*church*), require no comment, of course.

The student should also carefully distinguish the percussive and acoustic effects of the half-voiced stops (**t'**, **k'**, **p'**) and the voiceless stops (**t**, **k**, **p**). Concerning these sounds it might further be said that **t'**, **k'**, **p'**, are not **t**, **k**, **p**, respectively, each followed by, or combined with, the sound of **h**, or a breath-glide which may be symbolized by **h**, that is, they cannot be assumed to be **th** or **t'h**, **kh** or **k'h**, **ph** or **p'h**. They represent actually the sounds of **t**, **k**, and **p**, or **b** in their respective less forcible, weakened forms, made so by a looser or feebler contact of their respective organs of articulation.[1]

The Georgian affricates may be described as consonantal diphthongs of the following combinations:—

ʒ' ← t + s[2]; **dz** ← d + z; **ʒ** ← t' + s; **ç** ← t + š; **j** ← d + ž; **č** ← t' + š;

q ← k + h; **ǧ** ← g + y or g + h; **χ** ← k' + h; **χ̣** ← k' + q̇.[3]

They are not, however, simply **ts**, **dz**, etc., or **kh**, **k'h**, etc., i.e. a mere junction of **t** and **s**, **d** and **z**, etc., pronounced in succession with each

[1] For a fuller explanation see Tsagareli, A., *Mingrelian Studies*, issue ii, pp. 31, 38 and 42 (in Russian), St. Petersburg, 1880. See also Marr's *Grammar*, op. cit., p. 10.

[2] In popular transliteration **ʒ'** is represented as **ʒs** in order to distinguish it from **ʒ** = **ts**.

[3] See Kipshidze, op. cit., p. 04.

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component sound somewhat audible; they are composite sounds with their component sounds so changed and blended into each other as to form a single, simple sound. [See the description of the dz-sound above. Cf. the English j and ch (*chop*).] 194

A close examination of these consonantal diphthongs will show that Georgian affricates represent a combination of a strong stop or explodent, with an immediately following weak sibilant, or spirant of corresponding organic positions, and that the sibilants (*s*, *z*, *š*, *ž*) blend with the dentals (*t*, *d*, *t'*) and the spirants (*h*, *y*, *q̇*) with the gutturals.[1]

Further, it should be noted that consonants in Georgian are tense and lax, that is, they are pronounced with the tongue tense or loose. This distinction, not so noticeable in English, is of importance in Georgian, and depending as it does upon the degree of approximation of the organs, the manner and place of the formation of Georgian consonants, particularly of those peculiar to Georgian, should be learnt orally.

The Georgian alphabet claims to be a true phonetic rendering of the language, every word being pronounced as it is written. It follows, therefore, that if the pronunciation of each letter is mastered, one can pronounce and read and write any word, known or unknown, correctly.

In Georgian several consonants are frequently found grouped in a word and for this reason the language has been thought by some foreigners to be "a cacophonous assemblage of consonants with many gutturals". But as the late Miss Marjory Scott Wardrop put it, "herein lies the vigour of the language." Miss Wardrop, the admirable translator, among others, of a masterpiece of twelfth century Georgian literature into English, quotes a modern Turkish poet who addresses a Georgian lady thus: "O thou whose speech is like a lion's roar." We fail to recollect any Georgian lady whose speech could be likened to a lion's roar; the comparison may, of course, be a poetic licence, or due to an excessive sensibility of the tympanic membrane of the poet's ears. Miss Wardrop herself, however, has the following to say in regard to the sound of the Georgian language: "This, however, is but one phonetic aspect of a tongue which in its love lyrics and lullabies can be as soft and caressing as Italian ('sweet-sounding Georgian') in its rhetorical and philosophic passages as sonorous and dignified as Castilian." [2]

[1] For a fuller explanation see Marr, op. cit., p. 040 and pp. 10–12.

[2] See *The Man in the Panther's Skin*, trans. by Miss Marjory Scott Wardrop, published by the Royal Asiatic Society, London, 1912, p. x.

CLASSIFICATION OF GEORGIAN SOUNDS

1. *Consonants* [1]

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	Voiceless	Voiced	Half-Voiced			
Point-teeth	t	d	t'	Plosives	Simple, Strong.	
Back	k	g	k'			
Lip	p	b	p'			
Lip-nasal / Lip-teeth	m	v	(f)	Liquids		
Blade	s	z		Hissing	Sibilants	Simple, Weak
Blade-point	š	ž		Hushing		
Back	h			Fricative		
Point-nasal / Point-teeth / Point-trill	n	l	r	Liquids		
Lip-back		w				
Low-mixed-n. / Front-open	q	y				
Point-teeth	ṭ'	ḍz	ḥ	Hissing-Spirants (Assibilated)	Affricates (Composite, Strong)	
Back	q	ġ	χ	Aspirated		
Blade	ç	j	č	Hushing-Spirants (Assibilated)		
Back			χ	Aspirated		

2. *Vowels* [2]

Simple	a,	e,	i,	o,	u
Obscured					ə
Semi-vowels			y		w
Diphthongs	ay,	ey,		oy,	uy
Long				o (← ō = aw)	u (← ū = ew) [3]

[1] Based on Marr's Classification of Consonants. See his *Grammar* quoted above. Cf. also N. Marr and M. Brière, *La langue Géorgienne*, Paris, 1931, pp. 18-22.

[2] This is Marr's classification reproduced in full (ibid.).

[3] According to Marr these vowels are long by origin, that is, representing a blending of corresponding elements of the diphthong (ibid.).